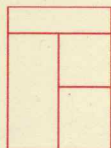


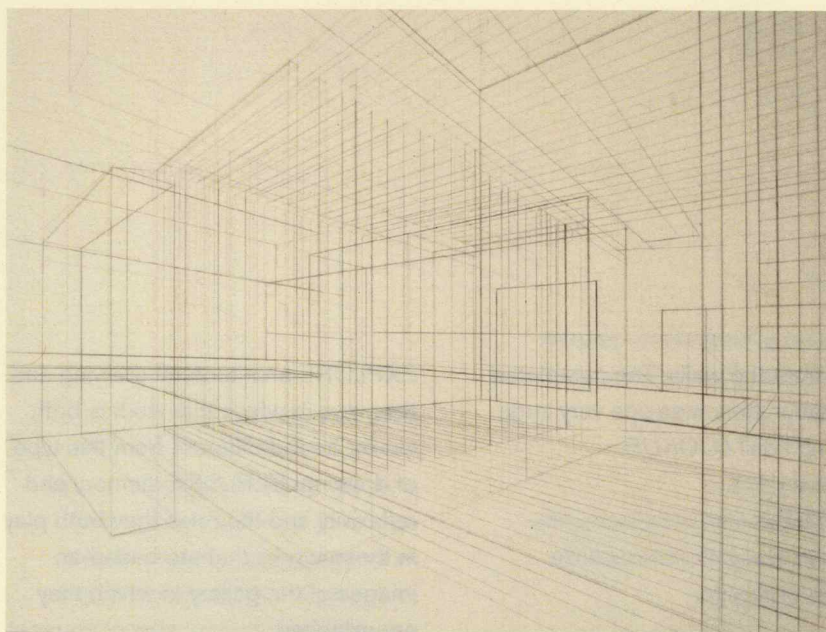
OFF THE WALL

BARRY ALLIKAS, NEIL CAMPBELL,
ALEXANDRE DAVID, BETTY GOODWIN,
WANDA KOOP, LOUISE LAWLER,
MICHAEL MERRILL, GUY PELLERIN,
CLAUDE TOUSIGNANT

A PROJECT BY PIERRE DORION



October 24 – December 12, 2009



Michael Merrill, *Gallery 2*, 2009.

Courtesy of the artist and Galerie Roger Bellemare, Montréal.

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition framework. It offers succinct and synthesized information on the exhibition's concept, the artists and the works featured. For the complete version of *Ways of Thinking* that includes bibliographic references, please see our website: www.ellengallery.concordia.ca/2006/en/

In this exhibition the painter Pierre Dorion examines the relationship between the artist and the wall as a flat, pictorial or sculptural surface or, rather, as a conceptual reference, a site for questioning, or as material that informs the imaginary. Invited artists invest the walls of the Gallery by intervening directly on them either pictorially, as is the case with Neil Campbell, Louise Lawler, Barry Allikas and Wanda Koop or sculpturally by developing an ensemble that projects into space, in the case of by Alexandre David's work. A series of monochromes by Claude Tousignant hover between the two categories. Michael Merrill, graphically deconstructs the gallery's space in a series of drawings while Guy Pellerin deploys his pictorial intervention in an area where the public space of the atrium meets the white cube of the Gallery. A work by Betty Goodwin and documentary photographs by Gabor Szilasi depict her *Mentana Street Project* of 1979, in which she transformed an apartment by marking its wall surfaces and creating a structure of corridors. Through and beyond these various manners of working off the wall various issues arise concerning the representation of the exhibition site and its context, the residual presence of both abstract painting and Minimalism, a particular history of painting and of installation in Montreal, and, indeed, a global political consciousness.

BARRY ALLIKAS

I begin with chance. Through various processes of selection and mutation, I arrive at a viable synthesis of order and the original randomness. Researchers say that life exists at the edge of order and chaos. My paintings like to live on that border, and on others as well, for example organic/inorganic, depth/flatness, abstract/figural.

Bridge (For Blinky Palermo)

Latex paint and fluorescent pigment, 2009. Courtesy of the artist and Division Gallery, Montréal.

EXPLORE the significance of painting directly on the wall and the role that this plays in this work. EXPLORE the ways in which this work addresses historical antecedents.

NEIL CAMPBELL

In my pursuit of making pictures, I find myself intrigued by the construction of 'pictorial space'. I am interested, as well, in 'talking to the body'. I aim to devise images that may lead the viewer to reflect on the process of viewing and, to experience a degree of somatic response— a sensation of some kind that will lead the viewer to an awareness of the body or what I think of as the 'vehicle of perception'.

Hey Kasimir!

Latex paint, 2009. Courtesy of the artist and Blanket Contemporary Art, Vancouver.

EXPLORE the ways in which this work directly addresses the architecture of the gallery and the reasons why this is important. EXPLORE humour and what it reveals in this reference to and play on Kasimir Malevich's *Black Square*.

ALEXANDRE DAVID

I approach my work in the context of our collective understanding and transformation of architecture, but I don't wish to comment the use or misuse of our built environment through my work. Rather, I try to generate specific experiences that

may subsequently affect, in a small way, how we use space in our everyday lives.

untitled

Wood and plywood, 2009.

Courtesy of the artist.

EXPLORE the nature of and the limits of space and their importance in the consideration of this work which transforms our sense of space as well as actually physically transforming the gallery space. EXPLORE objects and the built environment and the various ways in which this work refers to these.

BETTY GOODWIN

From 1977 to 1983, Goodwin explored the theme of passage in her installation work. In this work, Goodwin created interior walls, rooms and passageways with various materials. This series of installations included *The Clark Street Project* and *The Mentana Street Project*.

The Mentana Street Project, 1979

Photographs by Gabor Szilasi, 1979. Courtesy of Gabor Szilasi.

Four Columns to Support a Room, No. 3 (The Clark Street Project, 1977)

Oil on gelatin silver prints, 1977.

Private collection.

EXPLORE surface and dimensionality. EXPLORE the relationships that exist between the space depicted in the documentation of this work and the gallery space. How is this work transformed by its presentation via documentary photographs?

WANDA KOOP

This work represents my many years of ongoing colour research and reveals how colour can translate and affect experience. The painted panels are installed on three walls at various heights and random spacing, referencing digital breakup. These panels become illusory fragments of a giant pixelated image and appear to float

away from the walls. The completed installation becomes one very large painting I call *LOOKUP*.

LOOKUP

Acrylic on canvas, 42 elements, 2009.

Courtesy of the artist.

EXPLORE the visible. EXPLORE the ways in which this work recasts the space in which it is exhibited.

LOUISE LAWLER

A wall can be a location for specific attention.

No Charges Filed

Latex paint, 2008. Courtesy of the artist

and Metro Pictures, New York.

Soup Can

Black and white photograph, 2006/2007.

Courtesy of the artist and Metro Pictures, New York.

EXPLORE the means by which *Soup Can* questions ideas such as history, value, and meaning in art. EXPLORE the subtle and unusual devices used in *No Charges Filed* to address the troublesome question of the plight of prisoners at Guantanamo Bay.

MICHAEL MERRILL

These drawings depict the Gallery as a transparent crystal. *Wikipedia* defines a crystal as *solid material whose constituent atoms, molecules, or ions are arranged in an orderly repeating pattern extending in all three spatial dimensions*. My drawings are based on photographs and memory. I use rulers and crude measurements to enlarge an image from a photograph. At a certain point in the drawing process I start to play with line, inverting the visual logic of space.

Gallery 1 – 6

Silverpoint drawings on panel, 2009.

Courtesy of the artist and Galerie Roger Bellemare, Montréal.

Gallery 1 – 6 (version)

Pencil on mylar, 2009. Courtesy of the artist and Galerie Roger Bellemare, Montréal.

EXPLORE architectural drawing and the ways in which this work is both similar to and different from this type of drawing. EXPLORE memory and reflexivity and the roles they both play in these works that are based on images of the gallery in which they are exhibited.

GUY PELLERIN

While at first glance the painter's practice appears fundamentally abstract, belonging to a conceptual tradition of the monochrome, it activates a spectrum of references. Guy Pellerin's work is articulated around colour. as a reference point, as a persistent memory of a place or an individual. As if colour and its specific texture, like an archaeological memory, was able to describe or reproduce samples.

n° 41 / n° 42 – gris brume

Polyurethane enamel, latex, cotton canvas, 2 elements, 1981. Courtesy of the artist.

EXPLORE this artist's use of the gallery's large vitrine and the ways in which this work and its presentation coincide with or diverge from our general understanding of the purpose and use of such a space. EXPLORE colour, its importance and its function in this work.

CLAUDE TOUSIGNANT

In these works, Tousignant probes the relationship between colour, light, and space.

untitled

Acrylic on canvas, 3 elements, 2009.

Courtesy of the artist.

EXPLORE the relationships that exist between colour, space, surface, temporality, and sensation in this work. EXPLORE the perceptual effects of this work and the ways in which these might influence the viewer's experience of the work itself and the exhibition space.

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